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The Production Company presents

CAROUSEL

A CONCERT

Music By **Richard Rodgers** Books and Lyrics By **Oscar Hammerstein II**

Based on Ferenc Molnar's play "Liliom" as adapted by **Benjamin F. Glazer**

Original Dances by
Agnes de Mille

Orchestrations by **Don Walker** Dance Arrangements by **Trude Rittmann**

Concert Adaptation by
Tom Briggs

David **Danielle** **Carrie** **Terence**
Campbell **Barnes** **Barr** **Donovan**

Melissa Langton **Adam Murphy** **Derek Taylor**
and **Anne Wood**

Louise Bell Nicholas Cannon Lucy Durack Lucas Glover Katie Houghton
Dena Amy Kaplan Annabel Knight Andrew Koblar Tanya Mitford
Bessie Nassiokas Peter Nicholls John Peek Gorgi Quill Matthew Robinson
Eliza Tarpey Sophie Viskich Andrew Waters Stephen Wheat

Orchestra Victoria

SET AND COSTUME DESIGNER

Richard Jeziorny

LIGHTING DESIGNER

Chris Paterson

SOUND DESIGNER

Julian Spink for System Sound

TECHNICAL DIRECTOR

David Miller

CHOREOGRAPHER

Andrew Hallsworth

MUSICAL DIRECTOR

Guy Simpson

DIRECTOR

Gary Young

State Theatre, The Arts Centre 18 - 21 August 2004

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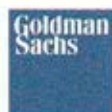
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Chairman's Welcome

Welcome to Carousel, the second show in Season 2004. This time last year we staged our first Rodgers & Hammerstein musical with *South Pacific*. The show was an artistic and box office success and that production is currently playing at the Theatre Royal in Sydney. When we heard that *Carousel* had been reworked for A Concert version we knew it was right for us. Following on from the success of *South Pacific* we felt it would suit our format and our audience well. The version you are about to see was first staged on Broadway starring Hugh Jackman and on the West End with Spencer McLaren. When we had secured David Campbell for the role of Billy Bigelow we had a wonderful message from Ted Chapin, President of the Rodgers & Hammerstein Organization in NYC "I am thrilled that David Campbell has been cast as Billy Bigelow in *Carousel*. It's a part I have long hoped he would play and, in fact, I had urged this to happen over the past few years. David is a first rate musical theater performer and there's no one around today better suited, with all the talent and guts in place, to play Billy Bigelow. I am only disappointed it's not happening on these shores."

To bring this masterpiece to the stage we had only one choice for director - the wonderful Gary Young. A performer, writer and director Gary has the intellectual sensitivity to bring this powerful show to the stage. Our founding Musical Director Guy Simpson joins us for his 6th TPC show. One of the busiest conductors in Australasia we are thrilled that he has taken time to conduct this fantastic score. Choreographer Andrew Hallsworth is a rising star - we have had the pleasure of working with him as a performer and choreographer. We know we are in the best hands with this terrific creative team made complete by Julian Spink for sound, Chris Paterson for lighting and Richard Jeziorny for sets and costumes.

Carousel stars some of Australia's most sought after artists including Danielle Barnes as Julie Jordan. We are delighted to welcome Terence Donovan, Anne Wood, Derek Taylor and Carrie Barr to our ranks and thrilled to have Melissa Langton and Adam Murphy with us one again. This wonderful cast have worked for weeks on the score and came together just 10 days ago to rehearse. Orchestra Victoria have assembled 36 of Melbourne's finest musicians to transport you to the shores of New England as written by that master of the musical score, Richard Rodgers.

We thank our sponsors, patrons and subscribers - those individuals and organisations whose loyalty and support is always appreciated. They help us to foster the talent here in Australia and bring you the best of Broadway each year.

So sit back and enjoy a *Carousel*.

Warm regards

Jeanne Pratt AC
Chairman



Directors Forward

Carousel is the most musically adventurous of all the shows penned by Rodgers and Hammerstein. It is interesting to note how much of the score is constructed as musical scene writing, a style that sets it apart from their other works. The writers regarded *Carousel* as their crowning achievement and it has certainly survived the decades well loved, for its story of star crossed lovers told with Richard Rodgers' romantic and memorable music. With the music providing seventy percent of the original work, I felt it was essential to make the orchestra the core around which the story unfolds.

Originally based on Ferenc Molnar's play *Liliom*, it deals with the choices of the heart that we make in our lives, the mistakes, the errors of judgement, the fragility of it all and even when we believe that we have got it right, there is a price to be paid. With the slightest wave of the 'hand of fate', lives can take very different paths.

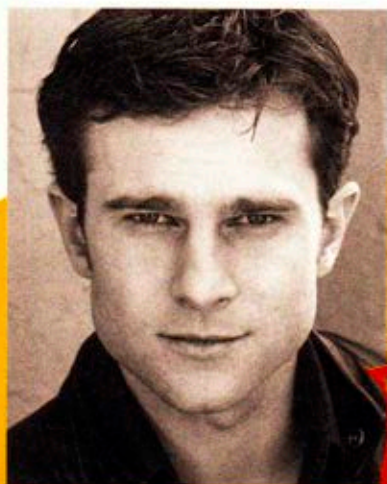
Carousel uses the concept of Heaven watching over 'mere mortals' and that here it is still possible to right some of the wrongs of one's life. This concept of destiny I have given more ever-present identity and have made fate an active participant in the lives of these characters, blending reality and fantasy in the bittersweetness of their story.

As well as dealing with the affairs of the heart, *Carousel* also deals with the darker issues of abuse and suicide. Issues that are viewed very differently nowadays to the world of New England in the 1880's. There has been some debate over the political correctness of *Carousel* but I thought it important to present the work as written and to keep the social mores of the time intact. These concepts will hopefully continue to raise questions and promote debate.

A lush and unashamed romanticism combined with the questions of destiny, death, hope, love and need for redemption make *Carousel* an intoxicating and very 'human' mix.

Gary Young
Director

RODGERS & HAMMERSTEIN'S
CONCERT



David Campbell

BILLY BIGELOW

David Campbell is one of Australia's most exciting young performers. His two CDs, *Yesterday Is Now* and *Taking The Wheel* were released on Philips, a division of Polygram, in 1997. David recorded the voice of Joseph in Dreamworks' animated feature *Joseph*. He has appeared on PBS's *The Charlie Rose Show* and the WNET special *Cabaret Thirteen*, hosted by Michael Feinstein. David headlined an exclusive three week engagement at New York's Rainbow Room and Stars in 1997, becoming the youngest performer ever to appear there. In 1998 David won the Mo Award for "Outstanding Feature Actor in a Musical" for his role of "Marius" in the 10th anniversary production of *Les Miserables* at Sydney's Theatre Royal. He appeared in a special evening in London entitled *Hey, Mr Producer: The Musical World of Cameron Mackintosh*, a Royal Benefit performance honoring the musicals of Cameron Mackintosh in the presence of Her Majesty the Queen and Prince Phillip. His New York theatre credits include playing Gene in Stephen Sondheim's *Saturday Night*; Lieutenant Cable in the 50th Anniversary production of *South Pacific* and Valentine in Encore! Productions' *Babes in Arms*.

David was nominated for the Mac Award (Manhattan Association of Cabarets and Clubs) for "Major Male Vocalist" in 1998 and 1999 and in 1999 won both Young Australian of the Year Award (Arts Category) and Variety Hearts Club Award for "Entertainer of the Year". In 2000 David appeared on stage as Sky Masterson for the Production Company's *Guys & Dolls* and performed with Barbara Cook in concert for the Sydney Olympic Arts Festival.

In 2001, David toured nationally playing Australian rock legend Johnny O'Keefe in Jacobsen Entertainment's *Shout!*, earning him the 2001 Mo Award for 'Outstanding Featured Actor in a Musical' and the 2002 Green Room Award for 'Best Male Artist in a Leading Role - Music Theatre'.

David is currently completing his new album entitled *A Better Place*, to be released through Sony in 2004. His first two singles from the album, *Hope* and *When She's Gone* both enjoyed success in the top 40 charts in Australia when they were released last year.



Danielle Barnes

JULIE JORDAN

Danielle has emerged as one of Australia's most versatile and sought after performers. In an outstanding professional career spanning over fifteen years, Danielle has accumulated an impressive list of credits that are a tribute to both her talent and tenacity.

Most recently Danielle played the dramatic lead role of Pam Lukowski in David Atkins' and IMG's musical production of 'The Full Monty'. In 2003 she starred in the lead role of Nikki Burns in the 70's hit musical 'Oh! What a Night!' (Jon Nicholls & Michael Brereton) alongside the fabulous Marcia Hines. Prior to this, she played the role of Maria-Elena Holly in 'Buddy! The Musical' (Jon Nicholls & Michael Brereton) and the role of Shena in the Melbourne season of the smash hit Australian musical 'The Boy from Oz' (Ben Gannon).

Danielle's other theatre credits include 'Sweet Charity' (Mark Pennell), 'Beauty & the Beast' (Kevin Jacobsen/Disney), 'The Sign of The Seahorse' (Playbox/Windmill), 'The Voyage of Mary Bryant' (Ensemble Theatre Co.), 'The Music of Andrew Lloyd Webber' (Really Useful Company), 'Hello, Dolly!' (Gordon/Frost), 'Me and My Girl' (Jon Nicholls Productions), 'How to Succeed in Business Without Really Trying' (Gordon/Frost) and 'Chair in the Landscape' (Zenith Theatre).



Carrie Barr

CARRIE PIPPERIDGE

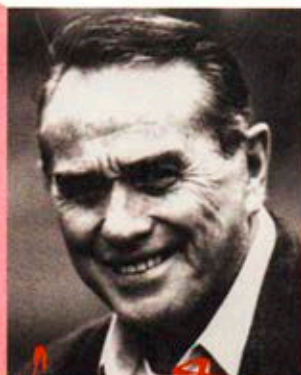
Since graduating in Adelaide with a Bachelor of Music in Voice, Carrie has worked extensively as a singer, actor and musician in Australian theatre for over a decade.

Her stage credits include the Australian tour of *Nine*, *Cosette* in the Sydney production of *Les Miserables*, *Gloria* in *Return to the Forbidden Planet* and *Jellylorum/Griddlebone* in *Cats* for the Australasian tour.

She played Dusty Springfield's alter-ego in *The Dusty Springfield Story*, *Catherine* in *Crusade - the Concert* and was nominated for best supporting actress in the Green Room Awards for her roles in *The King of Country* and *Hair*. She performed in the outdoor production of *Alice in Wonderland*, *Ain't Necessarily Rowe* and *Hey, Hey it's Cinderella*.

Her operatic credits include *Queen of the Night* in *The Magic Flute* for CoOpera Adelaide, *Sweeney Todd* and *Orpheus & Euridice* for S.A. Opera Co., *Isabel* in *Pirates of Penzance* and *Lucy* in *The Marriage of Fabio* for Vic. State Opera, *1st Bridesmaid* in *The Marriage of Figaro* for Opera Australia and *Tosca*. She also performed leading roles in *Software* and *The Sound Garden* for Oz Opera's School's Production. Most recently Carrie performed with Opera Australia in *The Mikado*.

TV credits include *Good Morning Australia*, *The Midday Show*, *Couchman & Hey Hey it's Saturday*.

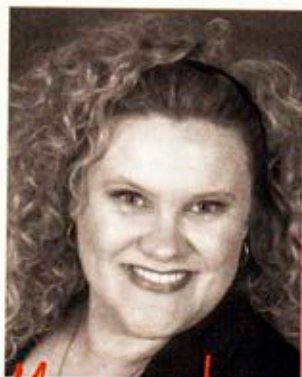


Terence Donovan

THE NARRATOR

Terence Donovan's theatrical career began with *West Side Story* in 1960 at Melbourne's Princess Theatre, and has since encompassed roles as diverse as *Breaker Morant* in the 1977 eponymous Melbourne Theatre Company's production directed by John Sumner, *Billy Flynn* in Richard Wherritt's production of *Chicago* at the Sydney Theatre Company, and *Senator Hedges* in the 1999 Melbourne Theatre Company production of *Born Yesterday*. In 1977 he played *Laurie* in the original cast of *David Williamson's The Club* at the Melbourne Theatre Company. Terry has also appeared in virtually every Australian television series since the early 1960s, among them *Blue Heelers*, *Heartbreak High* and *Neighbours*, as well as amassing numerous TV credits in the U.K. between 1963 and 1967. The many films in which Terry has appeared include *Bruce Beresford's The Getting of Wisdom*, *The Money Movers* and *Breaker Morant*, as well as *Man from Snowy River*, and most recently, *Horseplay*.





Melissa Langton

NETTIE FOWLER

Melissa has been performing since 1992, when she appeared in *Jesus Christ Superstar - The Concert* (Harry M Miller/IMG). Her music theatre credits include *Les Miserables* (Cameron Mackintosh), *Marry Me A Little* by Stephen Sondheim, *Crusade*, *Life By Drowning*, *Martin* and *Gina* and *Brigadoon*.

Melissa also devises and performs her own cabaret shows including: *I Got The Music In Me* and *What's New Pussycat?* Recently, she presented her shows *What Do You Think Of Me So Far?* and *Me And Mr Jones* in New York and Dublin. *Me And Mr Jones* also featured at The Adelaide Cabaret Festival, Sydney Cabaret Convention, The Auckland Festival, The Famous Spiegeltent at the Melbourne Festival and in venues around Melbourne.

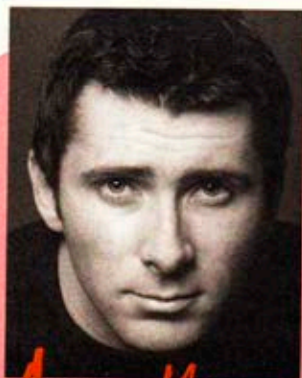
As a member of The Fabulous Singlettes, Melissa has performed in Germany, Italy, Austria and at regular corporate functions all around Australia. The group also performed at The 1998 Melbourne International Comedy and the 2003 Adelaide Cabaret Festival.

In 1994, The Fabulous Singlettes performed in Simon Gallaher's production of *The Pirates Of Penzance*. The Singlettes were nominated for a Green Room Award for their performance. They then went on to tour Australia and New Zealand in *The Mikado* and *HMS Pinafore* and were involved in recording a CD and video for all three productions.

Melissa received 2002 Green Room Awards for Best Cabaret Artist and Best Cabaret Ensemble (with Mark Jones). Melissa was the winner of The 2001 Sydney Cabaret Convention.

Last year, Melissa performed in the workshop productions of the new Australian shows *Sideshow Alley* for the Production Company and *After The Beep* written by Mark Jones and Craig Christie. She also regularly performs at corporate functions, and recently appeared with The Australian Pops Orchestra at The Melbourne Concert Hall.

Melissa's debut CD *When the Rain Falls Up* was released on November 5th 2002 and is available on her website - www.melissalangton.com



Adam Murphy

JIGGER CRAIGIN

Adam has lived a large portion of his life in New Zealand but now calls Melbourne home. He studied Drama and Film Studies at the University of South Australia and trained at the Bay of Plenty Academy of Performing Arts (NZ). Adam has appeared in *They're Playing Our Song*, *The Gilbert & Sullivan Show* and *Call Me Madam* for The Production Company as well as the Pratt Prize workshop of *Sideshow Alley*.

Other stage credits include *Urinetown* (MTC), *Mamma Mia!* (Dainty Consolidated) and *Les Miserables* (Cameron Mackintosh). His many productions in New Zealand include *Kiss Me Kate*, *Blue Sky Boys*, *Desire Under the Elms*, *Someone Who'll Watch Over Me*, *Caesar and Cleopatra*, *Travels With My Aunt*, *Mother Courage and her Children*, *The Queen and I*, *This Other Eden*, *The Wind in the Willows* and *She Loves Me* for The Court Theatre. *Blue Sky Boys*, *Where Would a Songwriter Be Without Love?* and *The Revenger's Tragedy* for The Fortune Theatre and *The Official Tribute to the Blues Brothers* (The Ascot Group). Television credits include *The Trivia Company* (NZ.), *Shortland Street* (NZ), *Eugenie Sandler*, *Halifax f.p.*, *Neighbours*, *Blue Heelers* and *The Forest*, a short feature film.





Derek Taylor

ENOCH SNOW

Originally from Adelaide, Derek graduated from the Elder Conservatorium of Music with a B.Mus (Performance) degree, and later the Queensland Conservatorium, obtaining a Graduate Diploma (Opera).

He began working professionally in 1987 with the State Opera of South Australia, then Opera Queensland, before making his musical theatre debut as Monsieur Reyer in the original Australian cast of *The Phantom Of The Opera* at the Princess Theatre, Melbourne. He then went on to appear in the Australian/South East Asian tour of *Cats*, *Grease in Chiang Mai*, Thailand and in the original Australian cast of *The Secret Garden*. Derek performed the role of Tobias Ragg in the Queensland Theatre Company's production of Stephen Sondheim's *Sweeney Todd* and Hugh the Iron in the new Australian Musical *Crusade* at the Melbourne Concert Hall.

In 1998 he played the role of Mary Sunshine in the Australian production of *Chicago*, for which he received much critical acclaim and a Mo Award nomination for Best Supporting Musical Theatre Performer. After touring Australia, Singapore and Hong Kong, he was invited to London where he continued playing Mary Sunshine in the West End production of *Chicago* at the Adelphi Theatre. On returning to Australia he played the role of Padre Perez in the recent SEL/GFO production of *Man Of La Mancha*. Derek is delighted to be making his Production Company debut in this wonderful musical theatre classic.



Anne Wood

MRS MULLIN

Anne studied at the Victorian College of the Arts Opera Studio and spent two years with the Victoria State Opera's Schools Company before joining the original Melbourne cast of *Cats*. She stayed with *Cats* for the first Australian national tour playing Jellylorum and Griddlebone before joining the German company.

What was originally intended as a short six months in Hamburg, eventually became six successful years working in London and Germany. Anne made her debut on the London stage by stepping in for the leading lady on the opening night of the West End premiere of *A Swell Party* (the story of Cole Porter). Due to her overwhelming success, she continued to play the role for the entire season and featured in the subsequent film of the same name.

Her other U.K. credits include the leading roles of Rose Vibert in Andrew Lloyd Webber's *Aspects Of Love*, Charity Barnum in *Barnum* with Paul Nicholas, Irene Roth in *Crazy For You* and her acclaimed portrayal of Barb in the London premiere of *Romance Romance*.

In Germany, Anne appeared as Grizabella in *Cats*, the Baker's Wife in *Into The Woods* and featured in *Closer Than Ever* and *Alice.....My Name Is Alice*.

Anne returned to Australia in 1997 and was invited to recreate her role of Irene in the Gershwin spectacular *Crazy For You* in Sydney and Melbourne. Her performance earned her a Green Room Award nomination for Best Featured Actress in a Musical. In 2000, Anne appeared in the successful production of *Jacques Brel Is Alive & Well & Living In Paris* at Chapel Off Chapel in Melbourne, which won a Green Room Award for best cabaret show. Following this, Anne performed the role of Elsa Schraeder in the acclaimed Australian production of *The Sound Of Music*.

More recently, Anne spent two and a half years playing the lead role of Dornia in the Australian smash hit production of *Mamma Mia!* and received a Green Room Award for Best Actress in a Musical for her performance. Earlier this year Anne performed in *Closer Than Ever* for the Adelaide Cabaret Convention. The production was directed by the writers of the show – Richard Maltby and David Shire. Anne was recently seen in the role of Annette Morgan in *Blue Heelers* for the Seven Network.



A Real Nice Clambake!

The roundabout romance of *Carousel*

It's hard to believe it, but Melbourne hasn't seen a professional production of *Carousel* for forty years! Even then, when *Carousel* had its Australian premiere at the Princess on 5 June 1964, the show was two decades old, and it was eight years since we'd seen the movie version. Of course it was worth the wait. A *Carousel* ride is always worth waiting for!

It was Richard Rodgers and Oscar Hammerstein's second Broadway show, and followed their 1943 debut triumph, *Oklahoma!* In fact, so successful was *Oklahoma!* that the chances of an equally successful follow-up were problematical. 'You know what you should do next?' joked film mogul Sam Goldwyn. 'Shoot yourselves!'

Like *Oklahoma!*, *Carousel* was suggested by Rodgers and Hammerstein's Theatre Guild producers, Lawrence Langner and Theresa Helburn. They saw the potential of a musical version of *Liliom*, an elaborate fantasy of domestic violence and fateful tragedy by the Hungarian playwright Ferenc Molnar. The Guild had presented it in 1921 in a translation by Benjamin F. Glazer, with Joseph Schildkraut as *Liliom* and Eva Le Gallienne as Julie.

Though Molnar had cautiously turned down requests from both Puccini and Gershwin for the musical rights to his play, the success of *Oklahoma!* changed his mind – obviously, Rodgers and Hammerstein were the ones to trust. But it wasn't that simple: Rodgers and Hammerstein were uneasy with the play's Budapest setting. Remembering how successfully Hammerstein had transferred Bizet's *Carmen* from Seville to North Carolina for *Carmen Jones*, Helburn suggested a New Orleans locale. Instead, Rodgers came up with the concept of New England in the late 19th century, and everything fell into place. *Liliom*, the rough Budapest bouncer, would become Billy Bigelow, a rough-and-tumble barker on a carousel in a small fishing village, and the naive maid, Julie, would be a local mill worker.

The first song they wrote was the most daunting – Billy's powerful, insightful 'Soliloquy'. This daring number provided character, motivation, passion and heartfelt emotion – in an unprecedented eight-minute solo.

In fact, structurally, *Carousel* was as daring as *Oklahoma!* in style and form, but told a far more sophisticated story. In addition to the 'Soliloquy', the innovations included the opening, for which the traditional overture was dropped in favour of a lush 'Carousel Waltz' underscoring a mimed prologue. One of the show's most remarkable numbers is the gentle, contemplative duet 'If I Loved You', whose inspiration came directly from dialogue in Molnar's play. It is heard first at the end of an extended Act I sequence where underscored dialogue alternates with song, providing the opportunity for Billy and Julie to gently explore each other's thoughts; Billy wistfully reprises the song towards the end of Act II. Not all the numbers were new: the lilting 'This Was a Real Nice Clambake' had started life as 'This Was a Real Nice Hayride', and had been dropped from *Oklahoma!*

Carousel's creative team included director Rouben Mamoulian, choreographer Agnes de Mille and costume designer Miles White. Jo Mielziner designed the sets and lighting. John Raitt and Jan Clayton, in their Broadway debuts, played Billy and Julie. After tryouts in New Haven and Boston, *Carousel* opened triumphantly at Broadway's Majestic Theatre on 19 April 1945. The *New York Daily Mirror* called it, 'Beautiful, bountiful, beguiling... the product of taste, imagination and skill,' and the *Boston Globe* thought it was 'As close to perfection as musical theatre gets.' 'One of the finest musical plays I have ever seen,' said the *New York Times*' John Chapman. 'I shall remember it always.'

A Real Nice

Audiences still in the throes of World War II responded warmly to *Carousel*'s story of a young widow raising a child alone, and its spiritual imagery had a profound impact on those who had lost loved ones overseas. The majestic, hymn-like 'You'll Never Walk Alone' has continued to inspire people seeking comfort in difficult times. 'Oscar never wrote more meaningful or more moving lyrics,' wrote Rodgers, 'and, to me, my score is more satisfying than anything else I have ever written.'

Carousel was recorded by Decca in May 1945. Strangely, the recently released CD of those historic original cast 78s lists Hayes Gordon as a member of the chorus, though there's no credit for him in the Broadway programme, nor is his participation mentioned in his biography.

The New York Drama Critics' Circle judged *Carousel* the Best Musical of 1945. Its 890-performance Broadway run – the fifth longest of the decade – was followed by a two-year national tour. In London *Carousel* played at the Theatre Royal, Drury Lane, immediately after *Oklahoma!*. It opened in June 1950 and ran for over a year and a half. Stephen Douglass, who had headed the American road tour, played Billy, with Iva Withers as Julie. Douglass reprised his role in a Broadway revival in 1949; twenty years later he came to Australia to star opposite Jill Perryman in *I Do, I Do*.

Carousel was to be revived many times: twice at New York's City Centre, both with Barbara Cook (in 1954 as Carrie and in 1957 as Julie, opposite Howard Keel as Billy); in 1958 at the Brussels World's Fair, with Jan Clayton; in 1963 with Raitt and Clayton for the Los Angeles Civic Light Opera; in 1965 in a Music Theatre of Lincoln Centre

production with John Raitt; in a 1967 telecast with Robert Goulet and Mary Grover; and in a revelatory Royal National Theatre production that played to sold-out houses in London's Lyttleton Theatre in 1992 before transferring to the West End, where it garnered four Olivier Awards. A 1994 run at New York's Vivian Beaumont Theatre played for a year and received five Tonys. In 1995 a Japanese production played extended engagements in Tokyo, Nagoya and Osaka, and a 1996-97 US national tour visited over 40 cities.

The 1956 film version of *Carousel* was originally slated to star Judy Garland as Julie and Frank Sinatra as Billy. Sadly, Judy withdrew prior to filming and Frank left during the first weeks of shooting when he discovered the film would be shot twice, once in CinemaScope and once in standard screen format. They were replaced by the congenial co-stars of the *Oklahoma!* movie, Gordon MacRae and Shirley Jones. The film was shot on location in Boothbay Harbour, Maine. Unfortunately, the screenwriters changed the original chronological structure of the plot, thus lessening its dramatic impact. Several familiar songs were omitted, and the celebrated 'Carousel Waltz' was truncated and used to cover the opening credits. Even more unfortunate was the scrapping of Agnes De Mille's signature choreography. Film guru Leslie Halliwell described the result as 'hollow and boring, a humourless whimsy in which even the songs seem an intrusion.'



Carousel!

Garnet H. Carroll's Australian presentation of **Carousel** followed his previous Rodgers and Hammerstein successes, **The Sound of Music** (1961) and **The King and I** (1962). The production team was headed by a young American director, Milton Lyon. He was resident director at the prestigious McCarter Theatre at Princeton University and had directed **Wildcat** for Carroll in 1963. Lyon steered the McCarter for many years and died in 1995. The choreographer was Ernest Parham, a former Katherine Dunham dancer who had worked on many of Carroll's musicals. The costumes were commissioned from a London designer, Merope Mills, but Carroll entrusted the sets to a young Melbourne, Gordon French, whose only previous experience had been in amateur theatre. He acquitted himself superbly and went on to a distinguished career in television, his 'creative efforts' winning him a Logie in 1974.

Three of the leads were English. The role of Billy Bigelow went to Gordon Boyd, who had already featured in Carroll's productions of **Wildcat** and **The Sound of Music**. Julie Jordan was played by Susan Swinford; one of a number of Annas in Carroll's **The King and I**, she remained in this country, writing for radio and scripting episodes of *Number 96* and *Sons and Daughters*. Patricia Vivian played Carrie Pipperidge. She, too, stayed in Australia, and appeared in Carroll's **Robert and Elizabeth** in 1966. For **Carousel's** Sydney season (at the Tivoli, from 22 October 1964) Carrie was played by Jane Martin, Eliza in the 1963 Australian revival of **My Fair Lady**. The role of Nettie Fowler went to a golden-voiced Australian, Rosina Raisbeck; she'd had a distinguished opera career in London and had made an impressive Mother Abbess in **The Sound of Music** here. Other Australians in the cast included Kath and Gail Esler, David Williams, Lloyd Cunnington and Walter Pym.

Sadly, **Carousel** was Garnet H. Carroll's last production. After a long career as one of this country's most courageous and respected entrepreneurs, he died in Melbourne on 23 August 1964. Poignantly, in his personal foreword in the **Carousel** programme, he had written, 'For me, the producing of a play is a grand adventure into a world I did not make but which I eagerly explore...'

Carroll's career could have had no finer finale than **Carousel**. Not only was it Rodgers and Hammerstein's personal favourite, it was, in the estimation of *Time Magazine*, quite simply 'The Best Musical of the Century'.

©Frank Van Straten OAM

Frank is a theatre historian, author, broadcaster and former director of the Arts Centre's Performing Arts Museum. **Tivoli**, his colourful history of the much loved Australian variety circuit, was published by Lothian Books in 2003. **Huge Deal**, his biography of controversial entrepreneur Hugh D. McIntosh, is due in October.



Cast & Characters

(IN ORDER OF APPEARANCE)

Billy Bigelow DAVID CAMPBELL
 Julie Jordan DANIELLE BARNES
 Carrie Pipperidge CARRIE BARR
 Narrator TERENCE DONOVAN
 Louise DENA AMY KAPLAN
 Enoch Jnr ANDREW KOBLAR
 Nettie MELISSA LANGTON
 Jigger Craigin ADAM MURPHY
 Enoch Snow DEREK TAYLOR
 Mrs. Mullin ANNE WOOD

The Company LOUISIE BELL
 NICHOLAS CANNON
 LUCY DURACK
 LUCAS GLOVER
 KATIE HOUGHTON
 ANNABEL KNIGHT
 TANYA MITFORD
 BESSIE NASSIOKAS
 PETER NICHOLLS
 JOHN PEEK
 GORGI QUILL
 MATTHEW ROBINSON
 ELIZA TARPEY
 SOPHIE VISKICH
 ANDREW WATERS
 STEPHEN WHEAT

Production Credits

Technical Director DAVID MILLER
 Company Administrator ADAM LOWE
 Stage Manager KATY PITNEY
 Assistant Stage Manager SARAH MCPHAIL
 Wardrobe Supervisor KIM BISHOP
 Wigs, Hair and Make up CORRINE DAY
 Sound Engineering and Production SYSTEM SOUND
 Sound Supervisor JULIAN SPINK
 System Engineer CHRISTIAN 'GUS' GUSTERSON
 System/Radio Technician TONY LOVE
 Radio Operators TIM PAPAZOGLU, MELISSA PANETTIERE
 Rehearsal Repetiteur KATHERINE GILLON
 Marketing and Design BRAD MARTIN, AMY CORNELL
 for MOLLISON COMMUNICATIONS
 Publicity MICHAEL WILKIE
 for MAD (Make A Difference) PR
 Set Construction SHOW WORKS

Orchestra

Conductor GUY SIMPSON
 Concertmaster SUE PIEROTTI
 Violin ELLEN MENTIPLAY*
 YUE-HONG CHA
 LUBINO FERNANDES
 RACHEL GAMER
 MATTHEW HASSALL
 MARA MILLER
 PHILIP NIXON
 CHRISTINE RUITER
 Viola PAUL MCMILLAN
 HANNAH FORSYTH*
 CATHERINE BISHOP
 RAYMOND HOPE
 Cello DIANE FROOMES
 RAYMOND FRASER
 Double Bass DENNIS VAUGHAN*
 YURY FROLOV
 Flute SARAH BEGGS
 MICHAEL SMITH
 Piccolo SARAH BEGGS
 MICHAEL SMITH
 Oboe ANN BLACKBURN*
 Clarinet ANDREW MITCHELL
 ASHLEY MCDUGALL
 Bassoon LUCINDA CRAN
 French Horn RICHARD RUNNELS
 LINDA HEWETT
 PAUL EVANS
 Trumpet ANTHONY POPE*
 MARK SKILLINGTON
 Trombone SCOTT EVANS
 ANTHONY GILHAM*
 PETER BROSNAN
 Tuba DAVID MARTIN
 Harp MARY ANDERSON
 Percussion CONRAD NILSSON
 PAUL SABLINSKIS*
 Keyboard KATHERINE GILLON
 GREG ROBERTS

BOLD PRINT denotes Section Leaders
 * denotes the player who leads the section
 in the absence of the Section Leader

Rodgers & Hammerstein

MILLER

CON

June Is Bustin' Out All Over

Act 1

- SCENE 1 An Amusement Park on the New England Coast in May.
Prologue (*The Carousel Waltz*).....THE COMPANY
THE COMPANY
- SCENE 2 A Tree-Lined Path along the Shore, a few minutes later.
Mister Snow.....CARRIE AND JULIE
If I Loved You.....BILLY AND JULIE
- SCENE 3 Nettie Fowler's Spa on the Oceanfront in June.
June Is Bustin' Out All Over.....NETTIE, CARRIE AND THE CHORUS
Girl's Dance.....THE ORCHESTRA
REPRISE: *Mister Snow*.....CARRIE, ENOCH AND THE GIRLS
When The Children Are Asleep.....ENOCH AND CARRIE
Blow High, Blow Low.....JIGGER, BILLY AND THE MEN
Hornpipe.....THE ORCHESTRA
Soliloquy.....BILLY
Finale Act 1.....NETTIE AND THE COMPANY

Act 2

- SCENE 1 On an Island Across the Bay, that night.
A Real Nice Clambake.....NETTIE, JULIE, CARRIE, ENOCH AND THE CHORUS
Geraniums In The Winder.....ENOCH
Stonecutters Cut It On Stone.....JIGGER AND THE CHORUS
What's The Use O' Wond'rin'?.....JULIE AND THE GIRLS
- SCENE 2 Mainland Waterfront, an hour later.
You'll Never Walk Alone.....JULIE AND NETTIE
The Highest Judge O' All.....BILLY
- SCENE 3 Up There
- SCENE 4 Down Here on a Beach, fifteen years later.
Ballet.....THE ORCHESTRA
- SCENE 5 Outside Julie's Cottage.
REPRISE: *If I Loved You*.....BILLY
- SCENE 6 Outside a Schoolhouse, the same day.
Finale Ultimo.....THE COMPANY

Louise Bell



Louise was trained in all facets of dance from the age of three with the May Downs School of Dancing and currently studies singing with Kathryn Sadler. Recent theatre credits include the Sydney and Melbourne season of *The Wizard Of Oz* (SEL and GFO). For The Production Company, Louise has appeared in *Anything Goes*, *Mack & Mabel*, *Guys and Dolls*, *Gypsy*, *The Music Man* and *Bye Bye Birdie*. Louise appeared in the Adelaide and Perth seasons of *The Boy From Oz* followed by Simon Gallaher's national tour of *A Funny Thing Happened On The Way To The Forum*. Prior to this, she performed in *My Fair Lady* and *Iolanthe* (VSO), *Sesame Street Live* (Michael Edgley) and *Hocus Pocus*. Louise often performs at the Lido Cabaret Restaurant and also conducts her own dance school, Dolly's School of Dance.

Nicholas Cannon



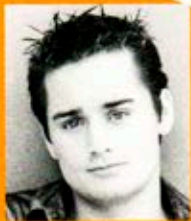
Nicholas is a graduate of the Western Australian Academy of Performing Arts in Music Theatre. Roles at WAAPA include *Burrs* in the Australian premier of Lippa's *The Wild Party*, the Constable in *Fiddler on the Roof*, Manjiro in Sondheim's *Pacific Overtures* and John Proctor in a workshop of *The Crucible*. This year he has performed as Louis the Baker and Billy Webster in Sondheim's *Sunday in the Park with George* with the State Opera of SA. Prior to WAAPA, he trained in Acting at the VCA and completed two years of a B.A. in Drama and Environmental Studies at Flinders University of SA. Nicholas is also an accomplished guitarist and enjoys composing his own songs.

Lucy Duraek



Hailing from Perth, Lucy graduated from WAAPA in 2002, where highlights included *The Comedy of Errors* (Courtesan), *The Pajama Game* (Babe Williams) and the 2001 workshop and 2002 world premiere of Nick Enright and David King's *The Good Fight* (Lisette.) Prior to graduating, Lucy was cast in *Mamma Mia!*, as an ensemble member and understudy (Sophie, Ali and Lisa). Since *Mamma Mia!*, Lucy has been involved in the casting of Disney's *The Lion King*, begun a law degree at the University of Sydney, sung on the original recording of Matthew Robinson's *Metro Street* (Kerry), workshopped and was on original SBS recording of *Rainbow's End* (Sophie) under the direction of Tony Sheldon and Max Lambert. Lucy won the 2000 Italian Song Festival and the 'Judges Award' at the 2003 Sydney Cabaret Convention.

Lucas Glover



Lucas began his singing training at the age of 17 on the central coast of NSW where he grew up. He then continued his training by undertaking a degree in Music Theatre at The Western Australian Academy of Performing Arts. After leaving WAAPA he decided to consolidate his dance training at Dance World 301 where he is currently in his final year of a diploma of performing arts and commercial dance. *Carousel* is Lucas' second professional show and he would like to dedicate it to his parents and his brother, all of whom have been so supportive of him throughout his training.

Katie Houghton



Katie discovered, aged 12, during a game of spin the bottle, that none of the boys would kiss her because she was "A FOGHORN." A career as a singer seemed inevitable. Katie belted her way through W.A.A.P.A. picking up the award for Best Graduating Student and has since worked in *Fiddler on the Roof*, *The Merry Widow*, *Forbidden Broadway*, *Plainsong*, *Hello, Dolly!* and *Bat Boy*.

Andrew Koblar



Since graduating from The McDonald College of the Performing Arts, Andrew's stage roles have included Harvey Johnson in *Bye Bye Birdie* (The Production Company) and Tiny Tom in *Urinetown - the musical* (Melbourne Theatre Company). His other stage credits include *Shout!* - the *Legend of the Wild One* (Jacobsens Entertainment/Really Useful Company), *Hair - the love rock musical* (The Production Company/Mack's Entertainment), the Baz Luhrmann production of Benjamin Britten's *A Midsummer Night's Dream* (Opera Australia) and *High Society* (The Production Company).

Andrew wrote and directed *The Stuff Between My Ears* (Bondi Pavillion.) As a choreographer, he created the work *Intensive Care*, which premiered in the 2002 program of *Bodies* - a season of dance (Newtown Theatre) and also choreographed *Three Winters Green* (Stables) and *Bacchae* (Melbourne Fringe Festival).

Tanya Mitford



Sydney born Tanya made her first stage appearance at the tender age of 18 months as the Youngest Snow Child in *Carousel*. After receiving the David Atkins Performing Arts Scholarship in Sydney, Tanya moved to Melbourne and appeared as Flaemmchen in the Victorian premiere of *Grand Hotel*. She went on to receive the Dance World 301 Distinction Award and graduated with honours from the National Theatre Music Theatre Course, preparing her for the honour of working with Topol in *Fiddler on the Roof*. A highlight in Tanya's career was receiving the Green Room Award for *Cabaret - The Musical*, a multi-award winning national tour that saw her relish the role of Dance Captain / Kit Kat Girl. Tanya also took on the challenge of combining her skills as a musician and theatrical performer when re-creating the role of Pinky in the Australian Premier Tour of *Jolson*. Further musical theatre credits include Tanya's appearance as Agnes / Amanda in *Gypsy* and performing alongside Caroline O' Connor in *Mack and Mabel* for The Production Company. Tanya was also a lead tapper in the Sydney 2000 Olympics Opening Ceremony and has worked extensively in children's entertainment, most notably The Wiggles, Disney, ABC for Kids and Warner Bros. Tanya is also a respected Dance Lecturer at Dance World 301, Victorian College Of The Arts, Ballarat Academy of Performing Arts, National Theatre in St Kilda and many other institutions throughout Victoria and New South Wales.

Dena Amy Kaplan



Dena is 15 and a student at Mount Scopus College. She began dancing at the age of 3 and was on stage before she turned 4. Dena studies all facets of dance at the Jane Moore Academy of Ballet and will complete her Advanced R.A.D examination in October. During her time as an associate of the Australian Ballet School she danced in the Australian Ballet Company's 1999 season of *Don Quixote*. Dena's other passions are singing and acting and her theatre credits include *Joseph* (W.M.T) and *Annie* (Catchment). This year she was the Runner up in the National Australian Dance Idol Competition. This is Dena's first appearance with The Production Company and she is thrilled to be a part of this wonderful show; she dedicates her performances to her very special grandparents.

Annabel Knight



Newcastle born Annabel Knight moved to Melbourne at the age of sixteen to further her dance training full-time at the Victorian College of the Arts Secondary School. Since graduating in 2001, Annabel has worked and performed with Adelaide contemporary dance company Leigh Warren and Dancers, touring to Sydney and Adelaide. In December 2002, she was selected to perform in Monaco at the 2002 Monaco International Dance Forum. She then went on to work with Sydney Dance Company, under the Artistic Direction of Graeme Murphy in his dance musical *Tivoli* in which she performed the roles of Mona and Cristina Del Marco in the Tango Del Fuego duo. Annabel has recently returned from the South Korean tour of the Really Useful Company's production of *Cats* in which she performed the role of Tantomile. Annabel is thrilled to be a part of The Production Company's *Carousel* and wishes to thank her parents Paul and Kate for their support and encouragement.

Bessie Nassiakas



As the 2003 Colors Entertainment Network Scholarship Winner, Bessie is currently training at Dance World Studios in her 2nd year of the Diploma of Performing Arts. Previous training has been with Julie Ryan and the National Ballet. Bessie's love of theatre has seen her perform with numerous armature theatre companies such as The Latrobe Theatre Company and The Warrigal Theatre Company. Performing in productions such as *Oliver*, *Fiddler on The Roof*, *My Fair Lady*, *Macbeth* and *Mikado*. Bessie has also performed as a vocalist and percussionist in the Latrobe Jazz Band. Most recently she performed for the Racing Hall of Fame with Todd McKenney. *Carousel* will mark Bessie's musical theatre debut and she would like to dedicate for performance to her Mother, Father and Sister for all their love and support.

Peter Nicholls



With two beautiful children, Teale & Brae, the need was for Peter to have a "Real Job", as a Cabinet Maker. Since *Beauty & the Beast*, *Secret Bridemaid's Business* & *Fiddler* with Topol, his performances have been somewhat scarce, but every now and then the urge to subject audiences to his shiny bald head becomes too great thus appearing in *Annie*, *Les Miserables* & *Sideshow Alley*. The highlight of Peter's operatic and music theatre career was singing for his mum's bowling club at Tarwin Lower! (Where?)

John Peck



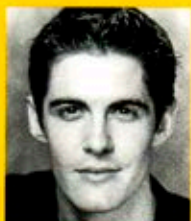
John Peck is one of Australia's emerging young tenors. Last year he received the Outstanding Tenor scholarship to complete a Graduate Diploma of Opera at the Queensland Conservatorium of Music after completing a Bachelor of Music (Voice) the year before. John has just moved to Melbourne from Brisbane where his operatic stage performances include *Cavellera Rusticana*, *Pagliacci*, *Andrea Chenier*, *Tosca*, *Going Into Shadows*, *Aida*, *Orpheus in the Underworld*, *King Arthur*, "Misaël" in *The Burning Fiery Furnace*, "Lord Lechery" in *The Pilgrim's Progress* and "Jupiter" in *Semele*. In 2003 John was featured in numerous character roles in Gale Edwards' Award Winning production of *Sweeney Todd* with Opera Queensland. He has also begun his concert career with soloist performances in Beethoven's *Mass in C*, Mozart's *Requiem*, and the acclaimed performance of Monteverdi's *Vespers of the Blessed Virgin*. John is looking forward to working in the Melbourne musical theatre, cabaret, and film industries.

Gorgi Quill



Gorgi recently finished the nine month run of *We Will Rock You*, The Ben Elton/Queen musical at the Regent Theatre Melbourne, where she was the understudy to Oz and in the ensemble. Gorgi has been performing musical theatre since the age of thirteen. She has a Certificate in Musical Theatre from the Victorian College of the Arts, was a backing singer for *Split Enz Enzo* tour at Flinders Park and has her own corporate cover band 'Allure.' Last year Gorgi made her cabaret debut, performing *When Two World's Collide* at Chapel off Chapel with Sophie Viskich. Gorgi is a television presenter on Channel 31 and she is also in demand for television advertisements and print media. Gorgi is very excited to be performing her first musical with The Production Company.

Matthew Robinson



A WAAPA graduate of 2000, Matthew's stage credits include: *South Pacific* (The Production Company); *God's Last Acre* and *The Sign of the Seahorse* (Playbox); the original cast of *Mamma Mia!* (Dainty); *Back to Bacharach* (Full Cream Productions); *Sunset BBQ* (Midsumma) and *Saturday Night* (Magnormous). His television credits include: *Blue Heelers*, *Stingers*, *A Most Deadly Family* (Village Roadshow) and *Good Morning Australia*. As a songwriter, Matthew's work has been featured at York Theatre Company (N.Y.C.), The Esplanade Theatre Complex (Singapore) and in various cabaret performances throughout Australia and New York. A member of original band, *Inside Zero*, his work has been commissioned by the Australian Theatre for Young People and Tasmanian Carols by Candlelight, and he received the inaugural Judges' Award at the 2003 Sydney Cabaret Convention. Matthew's first musical, *Metro Street*, underwent a 2003 reading at VCA, was invited to participate in the 2004 New York Music Theatre Festival and is in development for further production.



Eliza Jarpey

Eliza graduated from London's Royal Academy of Music with a Post-Graduate Diploma in Musical Theatre (Distinction), and holds a Bachelor of Music from the University of Melbourne. Whilst in London, she performed in *An Enchanted Evening - Richard Rodgers Centennial* (Theatre Royal Drury Lane), and at the *Queens Golden Jubilee Celebrations*, (Buckingham Palace) televised for the BBC. Recent credits include: *Stella Ways and Means*, *Fernand The 37 Sous*, *Blanche Dubois A Streetcar Named Desire*, *Maria West Side Story*, *Cunegonde/ensemble Candide*, *Angel City Soprano City of Angels*, cabaret performer *Dick, Larry and Oscar* (Royal Academy, London); concert soloist, *Aspia Concert Hall* (Tokyo), *Tempest Shiver Me Timbers!* (No Mates Productions), *The Songs of Richard Rodgers* (Capers Cabaret), *Charlotte The Blackened Pearl* (Melbourne University Chamber Opera), ensemble *Don Carlos* (Opera Australia).



Sophie Viskich

Sophie trained at the Victorian College of the Arts (honours voice) and has performed with The Victoria State Opera and Australian Opera. As well as opera and operetta, she has also been active in music theatre and cabaret. Highlights include the Australian tour of *The Sound of Music* (Sister Margaretta) and *The Music of Andrew Lloyd Webber in China* (tour and dvd). In 2003 she produced and performed in two successful cabaret shows at Chapel off Chapel and recently she played Yum Yum in *The Mikado* which toured Australia, playing regional centres. This is Sophie's second show with The Production Company, as she also appeared in *The Music Man*. Sophie has just been invited to join *The Phantom of the Opera* in China and Korea in 2005.



Andrew Waters

Born in Sydney, Andrew began his training initially as an Acrobat and soon after incorporating dance. Reaching international level in Sports Acrobatics, he represented Australia at World Titles and again at Indo-Pacific Championships, holding the Australian national titles in mixed pairs for 3 consecutive years. In 2000, Andrew received his Diploma in Performing Arts from Dance World 301 and has since enjoyed a varied career within the entertainment industry. He made his musical theatre debut with The Production Company, playing Freddy in *Mack & Mabel* and later joined the Gordon Frost Organisation for *The Man Of La Mancha*, *Footloose* and most recently an international tour of *Cats*, playing the role of 'Carbuketty'. Seen in various music videos, television performances, commercials and fashion events throughout Australia and Asia he also appeared in *Scooby Doo* the feature film from Warner Bros. Pictures. Andrew is thrilled to once again be joining The Production Company.



Stephen Wheat

After studying Classical Voice at the Queensland Conservatorium of Music, Stephen trained in Musical Theatre at The Western Australian Academy of Performing Arts where he graduated in 2001. His professional appearances include *The Music Man*, and *The World Goes Round & South Pacific*. As a member of the touring company of *Shout! The Legend of the Wild One*, he had the opportunity to understudy and perform the role of Lee Gordon. His choreographic credits include *100% Kylie*, A Kylie Minogue tribute show on the corporate circuit. Recently he appeared as Dale Christie in *Blue Heelers* and has also featured in the award winning short film *Love is A Cliche*. After playing Hugo Peabody in *Bye Bye Birdie* last year, Stephen is thrilled to again be working with The Production Company on *Carousel*.



Richard Rodgers and Oscar Hammerstein II



MUSIC AND LYRICS

After long and highly distinguished careers with other collaborators, Richard Rodgers (composer) and Oscar Hammerstein II (librettist/lyricist) joined forces to create the most consistently fruitful and successful partnership in the American musical theatre.

Prior to his work with Hammerstein, Richard Rodgers (1902-1979) collaborated with lyricist Lorenz Hart on a series of musical comedies that epitomized the wit and sophistication of Broadway in its heyday. Prolific on Broadway, in London and in Hollywood from the '20s into the early '40s, Rodgers & Hart wrote more than 40 shows and film scores. Among their greatest were *On Your Toes*, *Babes In Arms*, *The Boys From Syracuse*, *I Married An Angel* and *Pal Joey*.

Throughout the same era Oscar Hammerstein II (1895-1960) brought new life to a moribund artform: the operetta. His collaborations with such preeminent composers as Rudolf Friml, Sigmund Romberg and Vincent Youmans resulted in such operetta classics as *The Desert Song*, *Rose-Marie*, and *The New Moon*. With Jerome Kern he wrote *Show Boat*, the 1927 operetta that changed the course of modern musical theatre. His last musical before embarking on an exclusive partnership with Richard Rodgers was *Carmen Jones*, the highly-acclaimed 1943 all-black revision of Georges Bizet's tragic opera *Carmen*.

Oklahoma!, the first Rodgers & Hammerstein musical, was also the first of a new genre, the musical play, representing a unique fusion of Rodgers' musical comedy and Hammerstein's operetta. A milestone in the development of the American musical, it also marked the beginning of the most successful partnership in Broadway musical history, and was followed by *Carousel*, *Allegro*, *South Pacific*, *The King and I*, *Me and Juliet*, *Pipe Dream*, *Flower Drum Song* and *The Sound Of Music*. Rodgers & Hammerstein wrote one musical specifically for the big screen, *State Fair*, and one for television, *Cinderella*. Collectively, the Rodgers & Hammerstein musicals earned 35 Tony Awards, 15 Academy Awards, two Pulitzer Prizes, two Grammy Awards and 2 Emmy Awards. In 1998 Rodgers & Hammerstein were cited by *Time Magazine* and *CBS News* as among the 20 most influential artists of the 20th century and in 1999 they were jointly commemorated on a U.S. postage stamp.

Despite Hammerstein's death in 1960, Rodgers continued to write for the Broadway stage. His first solo entry, *No Strings*, earned him two Tony Awards for music and lyrics, and was followed by *Do I Hear A Waltz?*, *Two By Two*, *Rex* and *I Remember Mama*. Richard Rodgers died on December 30, 1979, less than eight months after his last musical opened on Broadway. In March of 1990, Broadway's 46th Street Theatre was renamed The Richard Rodgers Theatre in his honor.

At the turn of the 21st century, the Rodgers and Hammerstein legacy continues to flourish, as marked by the enthusiasm that greeted their Centennials, in 1995 and 2002 respectively.

In 1995 Hammerstein's centennial was celebrated worldwide with commemorative recordings, books, concerts and an award-winning PBS special, "Some Enchanted Evening." The ultimate tribute came the following season, when he had three musicals playing on Broadway simultaneously: *SHOW BOAT* (1995 Tony Award winner, Best Musical Revival), *THE KING AND I* (1996 Tony Award winner, Best Musical Revival), and *STATE FAIR* (1996 Tony Award nominee for Best Score.)

In 2002, the Richard Rodgers Centennial was celebrated around the world, with tributes from Tokyo to London, from the Hollywood Bowl to the White House, featuring six new television specials, museum retrospectives, a dozen new ballets, half a dozen books, new recordings and countless concert and stage productions (including three simultaneous revivals on Broadway, matching Hammerstein's feat of six years earlier), giving testament to the enduring popularity of Richard Rodgers and the sound of his music.

Gary Young

DIRECTOR

Gary is currently Associate Director for the Australian/Asian production of *Mamma Mia*. He has directed *Funny Girl* and *Call Me Madam* for the Production Company. He directed the new musical *Crusade* for the Edinburgh Festival and *Guys and Dolls* at the Adelaide Festival Theatre. For the Caterbury Opera, NZ, he directed *A Little Night Music*.



He has had a varied career as performer, writer and director and has worked all over the world in theatre, cabaret and television with the MO Award winning *Ritz Company*. Theatre productions include *Side by Side* by Sondheim, *Starting Here, Starting Now*, *Showboat*, *Annie Get Your Gun*, *Jesus Christ Superstar*, and *Les Miserables*.

He was Resident Director for the Australian productions of *Miss Saigon* and *Les Miserables* for the Cameron Mackintosh Organisation, *Aspects of Love* for the Really Useful Company, *Scrooge* with Keith Mitchell at the Princess Theatre, *Tales of Hoffman* and staged *The Student Prince* for the Victoria State Opera. He was Associate Director for the 10th Anniversary Production of *Les Miserables* and directed the Australian premier of *Crusade*.

Originally written work includes lyrics and book with co-writer and composer Tony Rees for *Tilly*, presented at the Buxton Musical Quest in Britain. Their project *Jeckyll* was staged at the Churchill Theatre, Britain and starred Dove Willets.

Current works with composer Paul Keelan include *Ship of Fools*, showcased at Chapel off Chapel Theatre, *A Woman's Eyes*, *Black Widow* and *Tea with Oscar* which was nominated for the Green Room Award for music and lyrics and running for two successful seasons at the Chapel off Chapel Theatre. Their newest venture is their musical *Sideshow Alley* which won the National search for new work by Australian writers and composers, winning the prestigious Pratt Music Theatre Prize. It is the first work to be developed through the Pratt Foundation and was workshopped in August 2003 and directed by Gale Edwards.

Guy Simpson

MUSICAL DIRECTOR

Musical Director Guy Simpson was born in England, educated at the Sydney Conservatorium and now lives in Sydney. He has been working professionally as a Musical Director in Australia and Asia for 25 years.



Carousel is Guy's 6th show for The Production Company. Previous shows were **Funny Girl**, **Call Me Madam**, **Mack And Mabel**, **The Music Man** and **They're Playing Our Song**.

Other theatre credits include **Cabaret** – Australia; **Chicago** – Australia; **Miss Saigon** – Sydney, Manila, Hong Kong, Singapore; **Cats** – Australia, New Zealand; **The Phantom Of The Opera** – Australia, New Zealand, Korea, Sth Africa, China; **Les Miserables**, **Seesaw**; **My Fair Lady**; **Snoopy; Company**; **Little Shop Of Horrors**; **West Side Story**; **Pirates Of Penzance**; **Into The Woods**; **Zorba**.

Guy is currently Musical Director of **We Will Rock You** in Australia and Musical Supervisor of **The Phantom Of The Opera** in Shanghai and Seoul.

Andrew Hallsworth

CHOREOGRAPHER

Andrew's theatrical career started at seventeen in the Australasian tour of **42nd Street**, followed by the successful tour of **Me and My Girl** (dance captain) **Red Hot and Rhonda**, **West Side Story**, **Jolson** (dance captain) He was associate choreographer on the 1998 production of **Fiddler on the Roof**, starring Topol, working alongside Sammy Dallas Bayes. His long standing involvement with **Shout! The Legend of the Wild One**, took him from dance captain to resident director and assistant choreographer to Ross Coleman, and **Oh! What a Night** (resident director).

Andrew's involvement with Melbournes, The Production Company, started as a performer in **Funny Girl**, **Call Me Madam**, **Gypsy** and **Guys and Dolls**. For the past two seasons he has teamed up with Ross Coleman as co-choreographer on **The Music Man** and **Bye Bye Birdie**, for which they received Green Room Award nominations for both shows.

Last year Andrew choreographed the Pratt Prize winning play **Sideshow Alley**, by Gary Young and Paul Keelan, directed by Gale Edwards. He has taught tap, jazz and musical theatre classes around Australia for the past 10 years. He is currently based at Melbournes The Dance Factory teaching jazz and musical theatre.



Richard Jeziorny

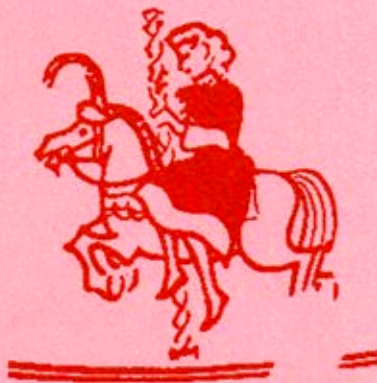
SET AND COSTUME DESIGNER

Richard Jeziorny is a Melbourne based designer whose previous musical credits include *The Threepenny Opera*, *Oliver!*, *Jesus Christ Superstar*, *Vincent*, *Follies* and numerous schools' tour projects for *OzOpera*. The 2003 production of *The Sound Garden* is currently touring schools in NSW and *Sid the Serpent* is touring Victoria.



Richard also designed all three of the Production Company musicals last year. *South Pacific* is being remounted for a season at the Royal Theatre in Sydney in July/August. He has designed for drama, dance and puppetry throughout Australia. *Twinkle, Twinkle Little Fish*, based on the books of Eric Carle, had a successful season as part of the Sydney Festival and performed to packed houses at the New Victory Theatre on Broadway, with a further tour this year in Japan. Richard also designed ten Urban Dream Capsules throughout the world, providing a practical, vibrant and colourful environment as a living space in department store windows for the four participating actors in Ghent, London, Montreal, Chicago, Galway, Sao Paulo, Melbourne, Perth, Wellington and this year, in Singapore.

In 2001, he was granted an Asialink residency in Ho Chi Minh City and returned there in 2002 to design, direct and teach, as well as conducting workshops with, the Saigon Water Puppet Troupe. In 2003 he designed the NICA graduation production and in 2004 a large-scale puppetry work for the Out of the Box Festival in Brisbane based on the Shaun Tan book, *The Red Tree*. Richard is the Set and Costume Designer for all three presentations in The Production Company's 2004 Season.



Chris Paterson

LIGHTING DESIGNER

During a professional career spanning 23 years, Chris has worked as a Producer, Production Manager and Lighting Designer in Theatre; and a Producer, Director and Production Manager in Broadcast Television and Corporate Events.



Chris is currently a Director of the entertainment production company, Picture This! Productions and prior to this he held the position of Senior Producer for the independent television production company Active TV.

Chris's extensive theatre credits include work for Melbourne Theatre Company, Sydney Theatre Company, Playbox. The Australian Ballet, Australian Opera, Melbourne Festival and the Victorian Arts Centre; for whom he was Production Coordinator for three years. His corporate work has included presentations, product launches, trade shows and conferences for many companies including Telstra, Volvo, McDonald's, Nintendo and Mitre 10.

Chris's television credits include the Logie award winning **Melbourne Cup Carnival** coverage for the Ten Network, as well as the **Australian Film Institute Awards**, **National Australia Day Awards**, **Carols in the Domain**, **Skithouse**, **Good Morning Australia** and the **Australian Formula One Grand Prix**, along with a host of sports coverage's for the Ten Network, Seven Network and the ABC.

On an International level, Chris has Produced on two seasons of the CBS television series **The Amazing Race**, as well as the 2002 **ASP World Surfing tour**, and several documentaries for the National Geographic Channel. He was also Associate Producer and Lighting Designer for the Edinburgh Festival season of the new Australian Musical **Crusade** and the Australian and New Zealand seasons of **Mums the Word**. Chris was Executive Producer of the 2000 **World Surf Life Saving Games** and an Associate Director for the 2000 **Sydney Olympics**.

Chris has also held the position of Presentation Coordinator with ATV Channel Ten, and was Technical Director and Lecturer in Production for the Victorian College of the Arts School of Production for seven years. He holds a Bachelor of Arts in Dramatic Arts (Technical Production) from NIDA.



David Miller

TECHNICAL DIRECTOR

Commencing his career as a stage manager with Melbourne Theatre Company in 1979, David spent the next 14 years as a stage manager, tour manager and production manager working for many of the state theatre companies, commercial producers and festivals throughout Australia. Included in this time were productions of *The Wizard of Oz*, *Jerry's Girls*, *The Rocky Horror Show*, *Are You Lonesome Tonight?*, *A Man for All Seasons*, *Who's Afraid of Virginia Woolf*, *The Hunting of the Snark*, several tours with Pam Ayres as well as numerous Melbourne Festivals.



David worked as the Production Manager for Victoria State Opera and International Management Group on projects including *West Side Story*, *The Puccini Spectacular*, *My Fair Lady*, two tours with Shirley Bassey, the Werribee Park Festival, Dame Kiri Te Kanawa and the Australian and Asian tours of the award winning *Chicago*.

David now runs his own production company, David's Company, specialising in theatre and concert management. Projects have included *Buddy - The Musical*, *Always ... Patsy Cline*, *Oh, What a Night!*, *Spirit of the Dance* and *The Man From Snowy River*. David is currently Technical Director for The Production Company including the recent tour of *HAIR* with Macks Entertainment, and also Production Manager at Playbox.

Julian Spink

SOUND DESIGNER FOR SYSTEM SOUND

System Sound Pty. Ltd. is in its 26th year in the musical theatre with the opening of *Carousel*. The System team have engineered and designed such productions as *Joseph*, *Rent*, *Cats*, *Aspects of Love*, *Show Boat*, *Sunset Boulevard*, *Miss Saigon*, *The Wizard of Oz*, *Man of La Mancha*, *Witches of Eastwick*, *Cabaret*, *Chicago*, *West Side Story*, and many others!

Originally set up to service the Australian industry, the company now works globally on such productions as *The Phantom of the Opera* (South Africa), *Les Miserables* (Mexico), and *Mamma Mia!* (Hong Kong), *We will Rock You* (Brisbane), *The Producers* (Melbourne), *Cats* (Taipei) and *South Pacific* (Sydney).

Julian joined System Sound in 1993 as Head Sound Engineer on shows including *Les Miserables*, *Sunset Boulevard*, *West Side Story* and *Five Guys Named Moe*, and has recently collaborated on Sound Design for the productions of *Chicago*, *Man of La Mancha*, *Cabaret*, *Footloose*, *Hair*, and *High Society* for The Production Company. Julian has also designed and engineered many stadium and special events for System Sound, such as the Mahler *Symphony of a Thousand* for the Olympic Arts Festival at the Homebush Superdome, and the Y2K New Year's Eve celebrations on the Yarra.





ORCHESTRA
VICTORIA

ORCHESTRA VICTORIA

Orchestra Victoria is one of Australia's busiest and most versatile orchestras, bringing passion and vitality to each performance. Employing 69 permanent, full time musicians, Orchestra Victoria performs to over 300,000 people each year and is one of a select group of Australian arts companies to reach such a vast audience.

Orchestra Victoria performs all Melbourne seasons with Opera Australia and The Australian Ballet. In addition to this major commitment to arts in Melbourne, Orchestra Victoria also partners with other leading arts organisations, including The Production Company, Melbourne Festival, International Management Group and Edgley International. Orchestra Victoria has been the music behind The Production Company since the year 2000, for musicals including *Call Me Madam*, *Guys and Dolls*, *Bye Bye Birdie* and *They're Playing Our Song*.

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the Arts Centre

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The Victorian Arts Centre gratefully acknowledges the support of its donors through the Arts Angels Programme.

FOR YOUR INFORMATION

- The management reserves the right to add, withdraw or substitute artists and to vary the programme as necessary. The Trust reserves the right of refusing admission.
- Cameras, tape recorders, paging machines, video recorders and mobile telephones must not be operated in the venue.
- In the interests of public health, the Victorian Arts Centre is a smoke free area.

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